

where necessary. The man that taught the dancers of Aldur the song of Rangappanaika, repeated the song afterwards. I found that between the words they sang in the dance and the words as he gave them, there was considerable difference. He said that while dancing the other words came to him. The cleverer of the dancers would also add words in this way. These men therefore are composing as they dance, which shows that their creative faculty is still alive. Of the songs themselves it should be said that there is good description in them, good characterisation, good narration. The words are simple and straight and good. There is a kind of rhythm and harmony and a natural comeliness about the composition that take it straight to our hearts,

IV

The ballad of Rangappanaika is a historical one. Other stories like this are said to be current in the Malnad, particularly in the country near Ballalarayana-drug. The Rani of Nagar ran to this hill fort when Haider captured her capital and Haider's son, Tipu, seems to have come here to take her prisoner and encamped in a village at the foot of the hill. At Kotigehar, ten miles from this place, I heard a song about a Sultan—but it did not speak of Tipu or the Rani. It related how a handsome maiden, the daughter of a local chief, was surprised by a

general of the
Sultan's army and carried away and
ravished; how
she came back, but the father would not
take her into
the household. It was a very long song and
the inci-
dents came very slowly.

Another song was a story of Yellamma.
Yellamma